

CELLULOID DIVERSIONS

The Best Little Anime Newsletter in the West

JUNE 1988

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Formerly the C/FO-San Antonio Newsletter

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WHAT IS THE CARTOON/FANTASY ORGANIZATION?

The Cartoon/Fantasy Organization (C/FO) is a world-wide non-profit educational organization dedicated to the enjoyment of animation and other forms of visual entertainment from all over the world and to increasing the understanding of different cultures through their popular entertainment. The C/FO is a membership-oriented, membership ran organization with no ties to any studio or production company. The C/FO is dedicated to;

- providing a forum for the discussion of animation, comic, and other visual forms of entertainment from all over the world through publications, special interest groups, and local sub-units;
- fostering communication and friendship between fans of the same, both in the United States and around the world through correspondence, local sub-units, and other activities; and
- educating the general public through publications, presentations, and screenings.

The bylaws of Cartoon/Fantasy Organization place the organization on record against video piracy and all members are required to sign a statement that they have read and understood the paragraph of the C/FO bylaws dealing with this as a condition of membership in the organization. Membership in the C/FO ranges from \$4.00 to \$18.00 per year, depending on membership class (1988 dues listed). For more information on the Cartoon/Fantasy Organization, send a legal-sized Self-Addressed Stamped Envelope to the following address and request the "C/FO General Information Bulletin".

Cartoon/Fantasy Organization
 Attn: Club Information
 P.O. Box 18261
 San Antonio, TX 78218-0261

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EDITORIAL MUTTERINGS

Guest Commentary by Robert W. Gibson

[This issue, I'm turning over the editorial to my assistant editor who has a few comments to make about the state of anime fandom. While I do not necessarily agree with all his comments, they definitely deserve your attention, thought, and comment---RSS]

When I first became active in anime fandom in early 1985, the fandom for Japanese animation was pretty much confined to local groups, each centered around one or two people in each area who controlled the videotapes and, just as importantly, the translations and the ability to translate and make more sense out of something many of us loved without really understanding. There were no well organized fan clubs to rectify the situation and those clubs which did exist were not doing a terribly good job of getting Japanese animation and information about anime spread around. This situation has changed a little in the last three years, several local fan clubs have expanded across state (and country) borders, and a few of the older "national" organizations have reorganized to attempt to better disseminate the information and strengthen ties between the various local clubs and individuals, wherever they may be.

Just as importantly, the last few years have seen the publication of many, many zines of various sizes and subjects of interest to we anime fans. Some of these publications are published by local fan groups for their members, others such as Animaq, Anime-Zine, and Anime Journal (formerly Japanimation) have attempted to reach out to many more potential anime fans via the distribution route used by publishers of comic books and special interest magazines. All serve purposes and should be supported by the anime fans who wish to both learn more about their hobby and spread the word about it to the uninitiated because without your support, the fandom will not grow beyond what it has been for the past few years.

I will explain. As far as I can tell, in my past experience as an officer and member of the (arguably) largest and most influential anime fan club (the Cartoon/Fantasy Organization), although the number of people exposed to anime has increased tremendously over the past few years, the number of people actively involved in the fandom has not increased proportionally when compared with other types of fandom. There are simply not enough people doing the things necessary to spread the word around, and the reason for this is simple and inherent to the hobby itself: The Japanese language is so bloody hard to translate, and without translations most potential fans of anime will never become more involved than casual watchers. There are only so many people who can make the programs make sense to laymen, and it is not too likely that more will suddenly pop out of thin air in the near future.

With this in mind, I implore all of you reading this who can translate to do so, and **make those translations available to people!!** Send them to the many available magazines which are willing to publish them. Send them to the fanzines. Read them at club meetings. Make them available for photocopying to all those who wish to understand their favorite movie or TV episode. Publish them in convention animation guides. **Just make them available!!!!!!**

Fans: Respect the translators and translations! The Japanese language is so abstract that many Japanese people cannot even understand what is being said. Remember that most of the people who do this do it voluntarily and all it takes is one rude comment about a possible error in translation to drive off any unsure translator from ever telling you anything ever again. It robs us all of future information. I realize that accurate translations are to be strived for, but make sure that you are correct before you assume the translator is not.

Fan Organizations: Respect each other and try to keep the fighting and bad feelings down to a minimum. You are the first contact most potential anime fans have and we can't afford to scare any off because of petty feuds. Make your collected information available to everyone interested and give time and patience to the new people even if they only seem interested in one or two programs. In time they will come to see that there is more to anime than Robotech.

Publishers: Avoid the feeling that you are in competition with each other. There are so few of you as it is, there is no reason that you cannot share in the spread of information. I ask that the fan publishers allow their articles to be reprinted in the periodicals with larger circulations (with the writer's permission, of course) so that more people will share in the knowledge. There is no glory in "exclusive" when there is really nothing to be gained.

Everyone: Support the information sources, whoever they are, and tell them you enjoy their work. No one makes much money from these activities and sometimes "thanks" can be the only reward for a hard job, whether it be self-publishing or translating. If you appreciate the information, let it be known. Support the legitimate adaptations of Japanese anime and manga (comics), they will lead to more. Even if you don't like the particular comic or anime or the way the adaptation is handled, remember that only if they are successful will there be more. Write to the company responsible and give them **reasonable and helpful** comments; don't buy the book or movie if you don't like it, but always remember that there is a chance things might improve and your favorite anime or manga might be brought over next. I can think of fans who absolutely hated the way Star Blazers and Battle of the Planets were done, but came to be introduced to anime because of those programs.

Potential Fans and Newcomers: This is a wonderful medium, this world of animation. Your imagination is truly the limit of



what it can offer if you wish to seek the necessary tools to understand it; you can experience anything in anime that you can in any George Lucas or Stephen Spielberg movie. Furthermore, it is a wide medium, encompassing everything from sports stories to epic fantasy to family melodrama. You can be witnessing Kei and Yuri (the Dirty Pair) wreck buildings and vehicles in the future one hour and easily be joining Ryo Saebo (the City Hunter) as he thwarts the mobsters in current Tokyo the next hour. You can enter the world of the "bishonen" (beautiful boys) of Patalliro or, instead, choose the gritty future of Votoms, where determined men fight for survival in mechanized battle armor. There are anime programs aimed at women, children, adults (and "adults", if you know what I mean), and some not targeted for any particular audience. Whatever your preference, you can certainly find **something** in the medium that you will enjoy.

It is my belief that the overwhelming power of anime will always keep some of us entranced, but it has the potential to reach out and grab the world the same way it has enthralled the Japanese for over three decades. But more importantly, that power might one day extend to the seemingly impotent American animation industry and show those in charge that more complex stories and characters can be achieved in animation and, indeed, be accepted as being as "real" as any live-action series. I realize that the above might indeed be only a dream some of us have, but will any of you disagree that it is a good dream? If you think as we do, I urge you to not give up on anime just because you "can't understand what's going on," and reach for those Japanese/English dictionaries, English synopses, movie translations, or other reference materials and try to understand. Seek out those people who have the available resources and work with them to solve your problem, and support those informative efforts which might otherwise fail because of lack of fan support because we need all the help we can get. We're all in this together and the problems we must overcome are great.

Robert W. Gibson
Assistant Editor (and Chief Upholder of Silliness)



ANIME FANDOM NEWSWIRE

VIDEO RELEASE DATES: The following videos are supposed to be released in Japan on the dates indicated: Super Deformed Gundam OVA - May 25, Appleseed II and the Gundam movie - June 25.

CD SUBSCRIPTION RATES TO INCREASE JULY 1ST, 1988: As the newsletter will be remaining at its current size instead of varying between 12 and 18 pages, the subscription rates are being raised to cover the extra cost and to provide a reserve of money for upgrading the newsletter. Effective on July 1st, the new subscription rates for Celluloid Diversions are as follows (North America/Outside North America):

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Member Rates are only available to members of the general C/FO and/or members of C/FO-San Antonio.

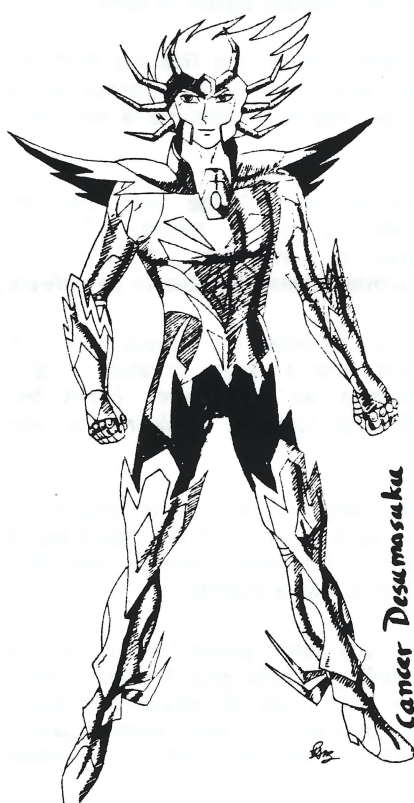
MODELING SIG TO START: Revell Walker wants to start a Special Interest Group for anime modelers to be called "The 3rd Dimension". Revell is an avid modeler and as he is stationed in Japan at the moment, he is a great source of information on modelling (as any members who have seen his modeling column in SNOW JOB can attest). If you are interested in participating, contact Revell Walker at P.O. Box 5281, APO SF 96519. Be sure to enclose an SASE (DO NOT send International Reply Coupons if you are in the US as this is NOT a foreign address!)

TWO REGIONAL REPRESENTATIVES ELECTED: Jerry Shaw of Los Angeles has been elected Western Regional Representative and Paul Sudlow of Maryland has been elected Eastern Regional Representative.

DIRECTOR FOR CENTRAL REGION STILL NEEDED: A Regional Representative from the Central Region (the states of North Dakota, South Dakota, Nebraska, Kansas, Oklahoma, Texas, Minnesota, Iowa, Missouri, Arkansas, Louisiana, Michigan, Wisconsin, Illinois, Kentucky, Tennessee, Mississippi, Indiana, Alabama, and Ohio) to serve on the C/FO Board of Directors. Candidates must live reside in one of the listed states and must meet the following requirements: 1) Must have a telephone and a listed phone number; 2) Must be literate in the English language and willing to write letters; 3) Must be willing and able to spend the necessary monies to stay in touch with other board members by phone; 4) Must have been a member of the general C/FO for at least six months. Anyone interested in the position should send eight copies of their platform to the C/FO, P.O. Box 18261, San Antonio, TX 78218-0261.

ANIMAG APOLOGY UNACCEPTABLE: The C/FO has been informed by former C/FO member (and former staff writer for the C/FO MAGAZINE), Jane McGuire-Black, that the apology to her printed on page 52 of the third issue of ANIMAG is not acceptable. According to Jane, much of the material in the Gundam article printed in ANIMAG #1 was taken almost word-for-word from the article Jane wrote for the first issue of the C/FO MAGAZINE and was used without her knowledge or

permission. Jane says "As to 'Animag', to confirm the nasty rumor, unless the editors come up with something more reasonably resembling an apology by their next issue (if any), they will be hearing from my lawyer. I have no illusions that the gundam article is, in and of itself, a professional-quality piece of work, but it was my first, it's still about my favorite, and its usurpation bothered me as much as anything I've experienced; especially considering I point-blank warned Matt Anacleto against doing any such thing again after he 'accidentally' plagiarized the same material for the 'Baycon '87' book." In regard to the appearance of the material in the Baycon '87 book, Jane says "One thing I would like to make plain: I hold the 'Baycon '87' committee in no way responsible for Matt's amateurish piece of glory-grabbing (though what kind of recognition he expected to get for an inadequately disguised, atrociously edited ripoff is beyond me. It has been explained to my satisfaction that the circumstances surrounding the theft were in no way at the committee's instigation...." The C/FO Board of Directors has a resolution under consideration that calls for a boycott of ANIMAG until an apology acceptable to Jane is printed and Jane is paid for the use of her material.



VAUNDA'S NOTES FROM JAPAN

by Vaunda Perry

[Vaunda has been providing us with news from Japan since she moved to Japan early this year. She packed so much information into her last letter, that I thought it would, with a little editing, make an interesting article. Please remember, however, that you are reading an edited letter, not something that was designed to be an article ---RSS]

They just released a new special edition of R. Takahashi's Rumic World book, called Mori no Ningyo, which really shows

what a bitch the Japanese mermaid can be. They are not nice critters by a long shot. They hate humankind in general; this has to do with the fact that if one eats mermaid flesh one of three things happen: eat a little bit and one becomes immortal, a bit more and one becomes a monster, more still and it kills you. Our hero has eaten a little (not knowing what it is) and thus becomes immortal. However, this works two ways (I think, this is a bit shaky), if a mermaid eats the flesh of a man who has eaten mermaid flesh (and is therefore immortal) then the mermaid in turn gains immortality. This is in the same vein as "Laughing Target". It's very strange but good.

On Saint Seiya, the Shonen Jump run has Seiya trying to rescue Athena from Poseidon's halls where she is trapped. The fourth episode of the new plotline (TV series) just ran as I write this and to date the story is roughly (and I do mean roughly) as follows: The second series opens with the Asgardians praying to Odin because things are going wrong with their land. The leader, Hilda, is taken and possessed by the Nibling via it's ring. In the process, it breaks the bridge to the Odinhead and melts the surrounding ice. With the power of the Nibling Hilda "creates" seven Asgardian saints and decrees that Athena's life is necessary to restore vitality to Asgard. After an initial failed attack on Saori at the mansion, she and the crew travel to Asgard to find out what is going on. Also, our boys have a bit of trouble fending off the attack. Seiya even says at one point (I think) after getting trashed that it's not that the new armor isn't protecting him but that he is still too weak to fight properly. (Athena's saints were not in great shape at the end of the last storyline.) So they arrive in Asgard (without Ikki) and encounter Hilda's sister, Freya. From what she tells them Athena figures out that Hilda is possessed, but still doesn't know why she's being attacked. Freya suggests that the Odinhead (the big statue) has the answer, but to get to the Odinhead she will have to restore the bridge and re-freeze the ice. She starts to use her powers to do this. (Yes! Saori does more than just glow and look helpless in this one!) While she is thus occupied, the boys are busy trying to protect her backside. At the end of episode 4 Shun and Hyoga are out cold and Seiya ain't doing so hot. Dragon enters the fight next episode and Ikki is nowhere to be seen. The new series has excellent production work and credits and a good (more adult) soundtrack.

The new What's Michael is a howl. The art style and stories are almost straight out of the manga. It has good production work and a nice soundtrack.

Borgman was a disappointment, but Yoroiden was a pleasant surprise (this is the team show animation with the samurai looking outfits and the white tiger sidekick) with sharp production, a nice soundtrack, and a good (if simple) storyline. Borgman is basically an animated live action show. It has nice character designs but stiff production and a slow story.

City Hunter 2 has some loss in production quality, but not that much. It's still a hot show with a sharp title and closing credits. I'm not so wild about the opening song, but it's still good. Let's face it, "Get Wild" and "Go, Go, Go" are a tough act to follow. The stories are almost straight out of the manga (sans Ryo's little escalation problem) and are still a howl. This show is one of the top shows here.

Both the Salamander OVA and the Steel Demon OVA died in the wings here. Both movie releases of the Miyazaki double bill (Totoro and Graveyard of the Fireflies) took place here on April 14th. They are both beautiful but Firefly is a real tear jerker.

YOUTOUDEN II

Translation by Yoshi Hatanaka

Written by Jonathan Luse

Reprinted from the February 1988 SNOW JOB



Three men are having a conference in a townhouse. They're discussing two rival groups of ninja and the fortunes of war when they are disturbed by a slight noise. The noise precludes an attack by Nobunaga's demonic birds. The three men fight bravely but do not last long against the demons..

Nobunaga's castle. The warlord sits up from his futon in a sweat and calls Ranmaru, his aide. Nobunaga is worried if he attacks the Iga forces that he will fall into a trap. Ranmaru reassures his lord, saying that he has planned for the ninjas' surprises.

The following day turns out as Ranmaru predicted. Nobunaga's cavalry charge across the field and are challenged by a lone warrior woman. Ayame draws her shortsword and calls upon its magical power to obliterate the horsemen.

The Iga ninja then attack the remaining cavalry but are stopped by Nobunaga's riflemen. Ayame and Ryouma are forced to retreat with the surviving ninja.

The ninja are attacked in the forest by an evil blue-skinned magician, Otobano Genzo. Ayame and Ryouma are almost overwhelmed by nightmares when a young woman breaks the spell and saves them.

Genzo escapes. Ryouma is surprised by the girl's resemblance to his late sister, Kikyô. As he stands befuddled the girl identifies herself as Kayo, a member of the Koga ninja clan, before disappearing.

Headquarters of the Iga forces. A conference is in session. Someone is a spy...the Iga plans are being betrayed by someone in the room!

Kamakura. General Hideoshi, one of Nobunaga's ablest field commanders, is discussing options with another samurai. One of Nobunaga's "pets" keeps watch. The generals are briefly interrupted by the mysterious monk, Ryouan. They tell the holy man that Nobunaga will press the attack on Iga and Ryouan disappears. Is Ryouan a double agent?

Back in Iga land, Ayame, Ryouma and Sakon are at the conference. The Iga are worried that their allies, the Koga ninja, are joining Nobunaga's forces. The Iga master says they

must win some victories before the Koga change alliances en masse. Kayo, the Koga representative, turns out to be the younger sister of the Iga master. Because of this, Sakon questions her loyalty. Sakon's allegations are met with disapproval from the assembly. Sakon retorts that he doesn't want to fight for a lost cause and that Kayo might indeed be a spy! Ryouma belts him...

Later Ryouma talks with the Koga girl that reminds him of his little sister. The big man apologizes to Kayo for Sakon's misbehavior. She demurs, saying that it is to be expected as an outsider. From their conversation grows affection.

The Iga ninja attack General Hideoshi's camp at night and are surprised by riflemen. They have been betrayed again! As ninja run to the battle they pass Sakon. One young ninja is Sakon's friend, Jimpe.

Jimpe greets his instructor. Asked why he goes to join a losing battle Jimpe tells Sakon that he must fight because he is part of the Iga ninja. The boy smiles "I was born here! I fight for my homeland."

He bows and runs off, leaving Sakon to consider his motives....

The Iga master tells Ayame and Ryouma that he is sending what's left of his men away. They cannot defeat Nobunaga now, best to run and regroup. Ryouma is not pleased with the news!

The master goes on to tell the pair that the first Iga grandmaster created a mighty sword. He wrote a book describing the power of that sword - if the book can be found then Nobunaga's armies should be able to be defeated.

Sakon walks alone through the woods. He sees Jimpe approach and turn into a nasty creature. Sakon slashes imaginary adversaries as nightmares beset him. He is rescued from Otobano Genzo's black magic when Ryouan's chanting is heard.

Genzo transforms himself into a huge dragon to kill Sakon. Sakon, confronted by a physical threat, uses his magic sword to good advantage. Afterwards, Ryouan tells Sakon that the ninja is good but he is not a master yet.

The flaws in his character prevent him from being a true master. "Why don't you help your friends?" asks the monk. "You look indifferent but I can see you care!". Sakon scowls, "I don't want to talk to you! If I help them, I will die in vain! Ryouan retorts, "You are like an infant in the darkness!"

Ayame and Ryouma find Jimpe dying in a burning town. Jimpe says "remember me to Sakon!" and expires. Ayame looks up to



see a woman on top of a looming cliff. It's Kayo. The Koga ninja are under the control of another evil magician, Kirano Masago.

Masago proves to be more than a match for the ninja. The Iga master sacrifices himself to release Kayo from the parasitic mage. The girls tumbles down from the ledge.

Ryouma runs to the young woman. As the big man tries to revive Kayo he is shocked to find himself in the grasp of a demonic scorpion with familiar features. Masago has possessed Kayo again! As Ryouma is slowly being crushed, Kayo pleads with him to kill her and so end this torment. He reluctantly agrees and stabs his magic yari into the scorpion demon. Kayo breaths her gratitude...

Masago-monster goes out with a bang. The explosion levels the town and it is only the magical power of Ayame's sword that keeps her alive.

In the aftermath, Ryouma weeps for Kayo and the memory of his dead sister, Kikyuu. Sakon goes his own way, pondering his loyalties.

Ayame rallies the remnants of the Iga forces. The Iga have been crushed, but there will be more battles against Nobunaga.

In a strange ending, a comet streaks through space. It symbolizes that Oda Nobunaga is riding his good fortune. Can anything stop this evil warlord? Check out the sequel...



WHO FRAMED ROGER RABBIT: A PREVIEW

by Rob Towner

Last March I attended a SF/F convention in Denver where Frank Marshal, from Ambin Entertainment, was promoting a new movie called Who Framed Roger Rabbit. I found his

presentation interesting and I think most anime fans will also. Please keep in mind that this information is from Frank Marshal's talk and therefore I could not be sure of the spelling of the names. I would like to apologize if I have misspelled any names.

The film Who Framed Roger Rabbit is a live action movie mixed with animation. Of course, we have seen this done before, but this movie is different. It is not simply "cel over live action." In Roger Rabbit we will see live action characters in a completely animated world in addition to the animated characters in the live action world. In the movie we will also see a live action character in an animated car going up the wall of a live action building. The combined forces of Richard William, ILM, and Bob Zemeckis developed a new technique which enabled them to create these effects.

One of the most exciting things about the Roger Rabbit film is that all the great toons (all animated characters in the movie are called toons) from the 30's and 40's are in it; not just from one studio but from all the studios, including Disney, Warner Brothers, and MGM. You will see Mickey Mouse, Bugs Bunny, Droopy, Woody Woodpecker, Popeye, Felix the Cat, and Betty Boob in black and white with her original voice. For the first time ever you will see Donald Duck and Daffy Duck on the screen together, performing their rendition of dueling pianos. I'm sure you'll agree, this should be exciting.

The story takes place in Hollywood in the 1940's. During this time, cartoon characters are real. The toons live in a place called Toon Town. Toon Town is the reverse of the real world. It is fully animated. The toons go to work and live in houses just like you and me. Many toons work in studios like Disney and Warner Brothers.

Roger Rabbit is a toon and works for Maroon Studio. Roger started out as a stunt bunny, but now has his own cartoon shared with a sidekick named Baby Herman.

Eddy Valiant is a detective. He owns a detective agency called Valiant and Valiant. Eddy and his brother, Theodore, were once the best detective team in town, until a piano fell on Theodore's head. Since then Eddy has fallen into the depths of despair and poverty.

Recently, Roger Rabbit hasn't been feeling well emotionally. This is because his wife, Jessica Rabbit, has been reported in the tabloids as committing adultery. Because of this new stress of Roger's, he hasn't been paying much attention to his work. Maroon desperately wants to fix this. Maroon hires Eddy to take pictures of Jessica and the man she has been seeing. Maroon hopes to show the pictures to Roger, get him to snap out of his depression, divorce Jessica, then get on with his work.

Eddy goes to the club where Jessica works as a performer. In Jessica's dressing room he takes pictures of her and her lover, Marvin Acme.

When Roger sees the pictures, he becomes very upset, walks out of the offices of Maroon, and disappears.

Marvin Acme, who works for Acme Manufacturing Company, is killed when a safe is dropped on his head. Of course, Roger is accused by the police and the Hollywood newspaper headlines shout, "Marvin Acme Is Killed By The Hand Of Jealous Rabbit!" Roger reads the headlines and decides to hide out. He eventually goes to Eddy for help, and through the course of the film they become good friends.

I shouldn't tell you the whole story, but there are a few more details I can reveal. The evil Judge Doon and his group of weasels are chasing Roger. Judge Doon is the law and order of Hollywood and Toon Town. He has created a chemical solution, called dip, made of acid and turpentine. Dip is used to kill toons. He eventually intends to destroy all of Toon Town with his dip mobile.

I should mention that Roger Rabbit is played by Charlie Fleischer, Eddy Valiant by Bob Haskins, and Judge Doon by Christopher Lloyd.

The project has been in the making for over three years. The idea came up six or seven years ago based on the book Who Censored Roger Rabbit. Who Framed Roger Rabbit is set to be released on June 24.

Also, be on the lookout this Christmas for "Littlefoot" in The Land Before Time from the Don Bluth Company.

LETTERS TO THE EDITOR

SENTINELS REVIEW IN IGNORANCE?

This is in response to the reprint of Michael Minnott's bitch list about the Sentinels. [Rude and insulting line deleted---RSS] I realize you didn't know you were speaking out of ignorance in your article, but you obviously don't know the score. For one thing, the 90-minute Robotech II: The Sentinels "movie" was made from the first three episodes of what was supposed to be a 65-episode series detailing the SDF-3's expeditionary mission to the homeworld of the Robotech Masters. Its purpose was not to "tell the story of 'Rick and Lisa's wedding.'" It's incomplete, not intended to be a stand-alone movie, a way for Harmony Gold to at least try to make some of their money back from the Sentinels venture that they lost as a result of Matchbox (boo, hiss!) pulling out of the project in the eleventh hour.

I agree, the Sentinels was a pretty bad production. The characters are all rip-offs of characters from Robotech and HG's translation of Windaria. And if you read the novels by Del Rey, which are out now, you'll know that the story leaves even more to be desired than the Sentinels video. It's sad, but whoever is responsible for the creation of this project as a whole, be that person Carl Macek, one of the Ahgama clan, the Japanese, or whomever, should be hung by his toes and fed Ex-Lax (Copyright 1986 Pinesalad Prods. Inc.). The poor production quality of the Sentinels was surpassed only by the other cog in Harmony Gold's great "Call Us Disney" campaign, the re-hashing of Megazone 23 into Robotech the Untold Story (or so my friends tell me --- I have not been lucky enough to see it).

In defense of the Sentinels, it's good that the effort was made. Whether you like Robotech or not, it gave animation the best exposure to the markets where it will flourish it has had since Star Blazers. That HG lost money on both projects is sad; I'm sure most of us hope they'll pick up the pieces and go back to doing simple English translations of good anime movies of the same quality as their excellent version of Megazone 23 Part II, or better, to try to attain the level of quality in the translation of Castle in the Sky, Laputa.

There is a very narrow-minded person in C/FO-San Diego who actually believes that Carl Macek is the Antichrist. I certainly hope that you, and others in your chapter, do not feel that way.

Robotech and its offspring are far from perfect, but unless you actually like watching He-Man, you'd better wish we had more shows cut out from the same stone.

Peter "Leto II" Payne
Editor, San Diego C/FO Magazine

[I have to disagree with your assessment of Mr. Minnott's review. The fact that Harmony Gold cobbled together three episodes of a 65-episode series into Robotech II: The Sentinels in an attempt to recoup some of the money they sank into the venture has no bearing on how good or entertaining the final product is. Mr. Minnott seems not to have found the final product very good --- and I've never heard of handicapping movies due to production problems the way golf games are handicapped. It does not matter what the footage that became Robotech II: The Sentinels was originally intended for, it is a reviewer's job to review the final product as it is. And if it is not a good movie in its current form it deserves to fail.

Finally, one sentence was deleted from your letter because it was an insulting ad hominum directed against Mr. Minnott. You wondered in a letter last issue how Robotech and Robotech fans had become so unpopular in the C/FO. Well, rude comments by fans of the series about those who do not like it, like the one I cut from your letter, sure do not help make Robotech fans popular...---RSS]



IDEON: AN INTRODUCTION

(Condensed from THE IDEON SERIES GUIDEBOOK)
by Marg Baskin

The first episode of Ideon aired May 8, 1980. It ran for 39 episodes (the final one was broadcast January 30, 1981), and two films (The Ideon: A Contact and The Ideon: Be Invoked).

In North America, at least, Ideon is the least famous of the Nippon Sunrise line of giant robot shows which stretches from Gundam to Dragonar (all have aired in the same time-slot and---except for Dragonar---included Tomino Yoshiyuki among their production team.) It's hard to say why the show has been so completely overlooked. It may be simply that it aired before many North American anime fans were collecting

material (and has not been re-run with the great frequency of Gundam).

On the whole, it doesn't deserve the obscurity. It's an enjoyable series, which pads out the required amount of shoot-'em-up action with an enormous dollop of mysticism and an interesting study of the clash of cultures between Terrans and the alien Baff Clan.

It does have one really major flaw. As with Dunbine and SPT Layzner, the ending of the series was trimmed down to take less episodes than originally planned, and the full ending presented in a film. In this case, the rumor is that it was a result of the popularity and financial success of the Gundam films, rather than problems with sponsors (though I don't know for sure). Unfortunately, where Gundam was condensed from 43 half-hour episodes into six hours worth of films, Ideon's storyline was hacked from 39 half-hour episodes into one ninety-minute film, with the second ninety-minute film being mainly an enormous expansion of the final episode. Predictably, this resulted in the movies being both unpopular and incomprehensible on their own. I do recommend watching the second one, Be Invoked, as a continuation of episode 39 --- but don't expect to be able to follow what's going on if you haven't seen most of the original series.

Ideon takes place in the 24th Century, at a time when increasing population and dwindling natural resources have forced mankind out to colonize the stars.

A fledgling colony has been established on planet A-7, which the Terrans have named Solo-Star [soro sei], in the Great Spiral Nebula in Andromeda. The colony was founded only three years earlier (the first "native" among the colonists -- Piper Ruu -- is six months old), and is currently awaiting the arrival of the third wave of colonists from Earth.

On Solo-star, the Terrans have discovered the ruins of an ancient, dead civilization. A group of archaeologists from Earth have begun to study and excavate several of the ruins of this culture, which they call "Dead Civilization #6." In one of the digs, they have stumbled across four buried vehicles -- a space ship and three smaller fighter craft of an unknown type, all of which are in an incredible state of preservation.

Unknown to the colonists, their new world is of great interest to an alien race called the Baff Clan. The Baff Clan have a legend of a god/entity called Ide, who represents ultimate power. A fleet of Baff Clan ships have been exploring the universe, searching for the power of Ide. One ship, under the command of a young warrior named Gijay Zararu, has followed the trail to Rogo Dau, the planet the Terrans call Solo-star.

The series begins just before the first contact between the two races and follows the resulting conflict to its ultimate conclusion and beyond.

[This short article was taken from the introduction to THE IDEON SERIES GUIDEBOOK which has just been released by the C/FO. For \$6.00 postage paid, you get a 64 page (8.5 x 11 pages just like this newsletter) booklet complete with episode synopses, character descriptions, and the like. To order your copy, send a check for \$6.00 (payable to the CARTOON/FANTASY ORGANIZATION) along with a printed/typed note requesting THE IDEON SERIES GUIDEBOOK and listing (on the note - not just on the envelope) your complete name and address to C/FO, P.O. Box 18261, San Antonio, TX 78218-0261. You need not be a member of the C/FO to purchase a copy. Please note that this booklet is being

distributed at no profit to the author or to the C/FO---RSS]



ANIME CHARACTERS
KNOW THEY'RE COOL.

OF YELLOW SUBS AND BLUE MEANIES

by Robin Lane

I suppose by now everyone has seen Yellow Submarine, then again, maybe not. After all, it is an older film that hasn't been shown much over the past few years, so there might be someone out there who hasn't seen it. If you haven't, and you get a chance to do so, see it.

Yellow Submarine was made in 1968. It was designed to sell the Beatles. It did that and more. It showed the style of the 60's.

The animation is as good as anything in that time period. Certainly far above the Flintstones - which was the producer's most well-known project. I compared it to a first season Lupin episode and it easily outshines it; granted, this is because Yellow Submarine is meant to look mod, hip, and psychedelic while Lupin is drawn for accuracy.

If you are into soundtracks, what can I say? It's the Beatles directed by George Martin.

The story is simple, designed to fit the stage personas of John, Paul, George, and Ringo. It involves an imaginary land, Pepperland, where all is good and musical. Pepperland is attacked by the cutest bunch of Vandals since the Danes: Blue Meanies, kind of like smurfs who have not shaved and are on meanness pills. Pepperland is easily overrun (what paradise of goodness isn't), but young Fred escapes in the fabled yellow submarine and recruits the boys. It's then a tunelessly hair-raising journey back to Pepperland through the seas of Time, Science, Monsters, Holes, and Greens. Once in Pepperland the Beatles defeat the Meanies with a little help from their friends.

As I said, it is a simple story but what a joy. Add to this the view of 60's society and the fact that it was the first "adult" animated feature, and you've a fun-filled 87 minutes....

What's that Ringo? Bluer and meaner meanings have been reported in this vicinity? There's only one thing to do. Exit singing.

VIDEO PIRACY AND HOT CHECK WRITING FOR FUN AND PROFIT

by Randall S. Stucky

A company called "Obscure Video" operating out of a post office box in Houston, Texas has a list of 18 Japanese Videos that they are selling for prices ranging from \$15.95 to \$39.95 - videos like Macross, Lensman, Golgo 13, and Windaria. The picture on the flyer shows some spiffy looking box art, for pirate copies, that is. This company even has the gall to sell to dealers at wholesale rates. Nowhere does it mention that these are DUBS and illegal dubs at that.

A company called "Animate Us", operating out of a post office box in New York City is openly selling dubs from Laser Disk and from videotape for from \$15 to \$40 dollars - they're nice, they even mark the ones on their list that are first generation!

A Mr. M. Kure operating out of San Francisco (you see his ads in the Comic Buyers Guide all the time) is trading tapes - you send him 4 unopened HIGH GRADE tapes and postage (\$3.00) and he dubs one tape and keeps the other three "in trade". If you don't like that arrangement, you can pay him a "gratuity" for his "personal services" of at least \$20 a tape (at least \$25 for copies of his DISNEY tapes) and he will make a copy for you. He says that this is not "selling tapes". (The information in this paragraph is taken from his "List 15.")

The Japanese Animation Archives (run by Owen and Eclare Hannifen), also operating out of San Francisco, sells copies of their tapes for (last I heard) \$29.95 for two hours of copy (\$24.95 for people who have paid about \$25.00 a year for membership in the JAA).

But wait, you ask, perhaps these establishments have a license from the owners to produce and sell these dubs. I doubt this (especially in the case of Mr. Kure and his Disney tapes) as all of these people are selling dubs from more than one production company. In Japan, video stores seem to only have a license to copy those tapes produced by the production company they are associated with - as the Japanese usually see no reason to change their methods of working when they come to America, I have little reason to expect things to be different here. However, if any of these companies/people can PROVE that, as of 1 June 1988, they have a license from the copyright owners to sell dubs of each and every item on their lists, I will give them a free full page ad in this publication and apologize to them in this column.

Until such time, please do not deal with these people or anyone else who does deal with them. Help put the video pirates out of business, before they hurt us all. If you are a member of the general C/FO, dealing with these people can get you kicked out of the C/FO and under the new C/FO-San Antonio taping rules to be published next month, anyone who refuses to sign a statement similar to the one required by the general C/FO will not be able to get any tapes from C/FO-San Antonio.

One more interesting item about the Japanese Animation Archives - their checks bounce higher than a kite. When Robert's penpal, Mitsuyoshi, came to the US from Japan for last year's NASFIC, he brought a bunch of cels, posters, and fan items to sell. Eclare Hannifen bought a lot of this material for the Japanese Animation Archives (which also sells such stuff at cons) and wrote him two checks - the smaller one cleared the bank, the larger one (\$552.00) was returned for "Insufficient Funds". Despite letters from Mitsuyoshi, Robert and myself, the Hannifens have not made good on this check (as of the last letter from Robert's penpal) - they have not even bothered to answer the letters - including one that I know they received, I have the return receipt. Because of this, I am calling for a full boycott of the Japanese Animation Archives. From the date of the publication this issue until such time as the JAA makes good on this check and stops their sale of dubs, no person who deals with the JAA in any capacity (trades tapes, newsletters, reprints material that either Owen or Eclare Hannifen have written in their newsletters or con guides, is a member of the JAA, buys anime materials from them, etc.) shall be allowed to obtain tapes from C/FO-San Antonio or to participate in any other C/FO-San Antonio activities (apas, newsletters, etc.). Both writing hot checks and selling bootleg videos are a crime and we refuse to deal with such people or with anyone who would continue to deal with them or promote their organization now that they are aware of these problems. Photocopies of both sides of the JAA check are available (if you wish proof of this charge), send C/FO-San Antonio an SASE with your request - no charge for the photocopies!

Please pass the word on these problems and ask other people not to deal with any of these companies / organizations / people - together we can make a difference and help put these greedy video pirates (and in the case of the JAA, hot check writers) out of business. For those of you who consider boycotts to be "McCarthyism", I'm sorry - they are the most cost-effective tools we have against this type of nonsense. Perhaps you consider ignoring boycotts and blacklists as a way of showing your freedom, I just see it as supporting video pirates and check-kickers.

You and your friends can make a difference in this world. Believe it or not, many people see the C/FO as some sort of vast organization with the power to change the way studios and America see Animation. While this is not true by any stretch of the imagination. We can make a difference in some areas. If you buy from people who you know are simply video pirates making a personal profit off of your desire to get cheap video copies, you are telling them that you approve of what they are doing! By refusing to deal with these people and asking your friends to do likewise, you hit them where it hurts; in their pocketbook. The final decision is yours, neither the C/FO nor C/FO-San Antonio can check up on your every move (and we do not intend to even try), but by supporting for profit tape dubbers you hurt us all by encouraging them and your hurt yourself by paying a high price for a dub you could have obtained for free!